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QUARTERLY

*News-Letter*

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*Published for its members by The Book Club  
of California, 549 Market Street,  
San Francisco*

# The Book Club of California



FOUNDED IN 1912, The Book Club of California is a non-profit association of booklovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$12.00. Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current keepsake series, *California Clipper Cards*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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## Wayside Press Reminiscences\*

BY WILL BRADLEY

**I**T is the Gay Nineties. High bicycles have passed out. Men in knickerbockers, women in long skirts, wasp waists, leg-o-mutton sleeves, bustles—not quite as large as the earlier variety—hats with an adornment of feathers or flowers or both, are riding “safeties.” Springfield favors the Victor with its famous spring fork that eases the jolt on cobbles—for we still use solid tires. People on the streets have just witnessed their first horseless box-buggy. Two men in cutaways, derbies and striped trousers sat stiffly on the single seat. One had his gloved hand on a lever as he proudly tooled his Stevens-Duryea through the horse-drawn traffic. A friend has just reported seeing a moving picture at Eden Musee in New York: “It was taken in Central Park, and you can actually see people walking along the paths, horses and carriages passing along the driveways, horseback riders on the

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\*A COMMENT BY GRANT DAHLSTROM:

*When Will Bradley came into my shop for the first time last summer it was in response to an invitation I had extended when Paul Bennett had taken me to the Bradleys' apartment in South Pasadena in July of 1948, just a day or two before the Bradley eightieth birthday.*

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bridle paths, children playing on the lawns and sailing toy boats on the pond, and sailors rowing their sweethearts on the lake. The pictures flicker and make your eyes smart—but they are really wonderful!”

*Bradley*—*His Book* is almost ready to be mailed. The issue, carrying unsolicited advertising, has been sold out before the forms have left the presses. The next issue is to consist of thirty-five thousand copies, most of which have been ordered, partly by wire—six hundred copies for Brentano in New York, four hundred for the Old Corner Book Store in Boston, etc. Unsolicited orders for printing have come from the paper mills—Strathmore, Hampshire, and Whiting, and from publishers and merchants in New York and merchants in Boston. My covers and posters are popular—and all the world is young and brimmed with opportunity, and I am only twenty-five. While I am in this mood, my head in the clouds, a little book, a Hans Anderson fairy tale, is sent to me by Berkeley Updike. It is a beautiful, an inspiring, a stimulating message from another world. I am thinking of the vast gulf separating the product of the Merrymount Press, in its old brick house, Beacon Hill environment of Boston, and the product of the Wayside Press in its top-floor new loft, connected by a window-lighted passageway with a two-room studio on the top floor of a new office building—the Phoenix. However, some of the sweetness of that little book has somehow managed to remain with me throughout my various undertakings—with Berkeley Updike’s Merrymount Press a shrine at which, if I could not emulate, I could always kneel in appreciation. And yesterday, at an International Exhibition of children’s drawings, now at the Pasadena Art Institute, I was conscious, at nearly eighty-one, of that same glorious feeling of the mid-Nineties, that all the world is still young and brimmed with opportunity—ours, if we are dreamers, and “aren’t we all.”

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*Since then he has spent an hour or two a day, three or four days a week in the shop, where he, after twenty years of retirement and an even longer absence from the type case, has with his own hands, set, made-up, proved, and corrected the little book of Memories: 1875-1895, that is soon to be issued to the Typophiles.*

*This has been one of the pleasantest associations I have ever had. Will Bradley’s little story in this issue of the News Letter is such a clear expression of his own charm and interest that I can only let him speak to you for himself.*



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In the early nineties, when my *Harper's Bazaar* and *Harper's Weekly* holiday covers, alternating with those of Maxfield Parrish, and my *Chap-Book* posters for Stone & Kimball, were attracting controversial attention, and we were living in Geneva, on the Fox River—a beautiful spot, I was commissioned to design a cover for a volume of poems by Edmond Gosse. “The poet’s first volume,” wrote Herbert Stone, “contained his earliest poems and was appropriately called *In Scarlet and Gold*. The present volume is to be titled *In Russet and Silver*. Inasmuch as these are the poems of his late years we hope you can express the thought in your design.” In addition to this memory quotation there was the caution not to overlook the time limit. Ideas were shy and failed to yield to coaxing, and a decorative but otherwise meaningless design was mailed on an early morning train of the last possible day. The road home from the depot ascended a hill. At one side the slender trunks and bare branches of tall, forest oaks blended pleasantly with a slope carpeted with russet oak leaves and rose in sharp silhouette against a silver-gray sky. The end of summer—autumn of the years! I ran back to the depot and wired, “Don’t use design mailed this morning. Mailing another at noon.”

Herbert Stone and Ingalls Kimball, with the enthusiasm of youth, brought to books published for general distribution a feeling akin to that now so happily expressed by Francis Meynell in his Nonesuch Press limited editions. Their first publications were planned while they were at Harvard. Their letterhead then bore two addresses: Harvard Square, Cambridge, and Caxton Building, Chicago. Note that *Caxton* building. It was being built, or had just been built, and had probably been rented because of its name. It was from Cambridge I received the commission to design a cover and page decorations for the volume of light verse by Tom Hall—*When Hearts are Trumps*. Their *Chap-Book* format was provided by originals in the Harvard library. For me this contact, and being allowed to linger near the Amen Corner, the rare book department of A. C. McClurg, where Eugene Field, Irving Way, Francis Wilson—when playing in Chicago, and other booklovers were wont to gather, were fortunate happenings such as seldom come to youngsters just starting in “the big city.”

About a year after the *Russet and Gold* episode John Lane opened a branch in New York. It was located in a corner base-

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ment shop, such as were then appearing in remodeled residences along lower Fifth Avenue. It had the bookish atmosphere loved by authors and collectors. This was largely due to Lane having had the foresight to bring over Mitchell Kennerly, then a boy scarcely more than nineteen or twenty, who had been at The Bodley Head in London. At this time I was starting the Wayside Press in Springfield, Massachusetts. The first book published by Lane at this new address was Richard LeGallienne's *Quest of the Golden Girl*. For this I designed the cover—nearly breaking the publisher's heart by what it cost for cutting and goldleaf. For LeGallienne's next book, *Romance of Zion Chapel*, I demanded as much leaf but was easier on the cutting. These designs were followed by a series of monthly designs for *The Studio*, the American publication of which had been assumed by Lane.

Two books were now printed at *The Wayside Press* under what I now think of as ideal conditions—even though they were then wedged between long runs of bicycle and silverware catalogs and a mass of paper specimen books for Strathmore and other Connecticut Valley mills. These books were *The Children*, by Alice Meynell, the *The Happy Hypocrite*, by Max Beerbohm. There were subsequent editions of the *Hypocrite*, and as this book is now a collector's item of some importance there have arisen doubts as to which was the first edition. I can attempt an explanation only with the suggestion that in the later editions, which probably were printed by the University Press from the original electrotypes, the colophon was not changed and so continued to proclaim a first edition printed by Will Bradley at his Wayside Press. In one such copy, brought to my attention at the Anderson Gallery in New York, the title page rubrication carried a blueish hue—a red that should never be used with black. The *Wayside Press* red was made for me by Ault & Wiborg—and no other red was ever used with the black which was also made especially for me by A. & W.

Rudyard Kipling had written verses for the Nicholson calendar about to be published by R. H. Russell. Inasmuch as this would be a Kipling first edition Mr. Russell wanted a limited number of copies printed in some special and appropriate format. Obviously, he took the MS. to DeVinne—who refused to undertake the commission unless provided with a layout, size and kind of



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paper. Inasmuch as The Wayside Press had just printed a Russell catalog in which the character of books listed had made possible a typography featured by larger-than-usual Caslon emphasized by the largest sizes as initials, Russell sent the Kipling MS. to me, together with a memo of his experience with DeVinne. My memory, often faulty, tells me that we used 22 point Caslon with 72 point Caslon initials, printing one verse to a page approximately quarto size. An amusing incident happened one noon at the Players' when, with an audience of fellow Players, George Barr McCutcheon threw his arms around me and exclaimed, "Congratulate me, Will, I have at last succeeded in getting hold of your Kipling first edition!" It required a little explaining for me to know to what he referred.

In the mid-nineties "layout" was not being thought of as a separate feature in the craft, or art, of printing. Later, when Edward Bok commissioned the creating of a format and type and pictorial layout for his *Ladies Home Journal* editorial prospectus, the printing to be done at the *Journal* plant, I had begun to realize that, for me at least, here was fallow ground inviting intensive cultivation—and that I would be wise to allow the other fellow to do the manufacturing. That was once when Willie's brain was really functioning.

As further comment on the DeVinne episode a more surprising happening came when I designed a Christmas cover for *Century*. For this I used an early English motif and the original and colors were cut on wood. The back cover had been sold for an "Old English" pipe tobacco ad. The advertising manager asked to have me re-design the "Old English" trademark to harmonize with the front cover. I did so, again using wood blocks. The blocks, with progressive proofs, were sent to the *Century*, and by the *Century* to DeVinne. A letter then came to me from Mr. Chichester, President of the *Century* Company, stating that the DeVinne Press did not dare undertake the printing and asking if I would print the edition. I did so—and it is so stated on probably the only *Century* cover ever printed outside the DeVinne Press during the long period of that so-successful association. Some twelve or more years later when, together with some five other magazines, including *Good Housekeeping* and *Metropolitan*, I was taking care of the art editorship of *Century*, I increased

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the size of title headings from probably 18 point to 24 point, a memo came to the editor stating that the DeVenne Press did not approve of adopting a face larger than the one then in use. However, the change was made.

In designing the Stanley Waterloo *Ab* cover for Way & Williams, before jackets of bookstall importance had been introduced, I had in mind publicity values and used, with poster effect, the front and back and shelf-back in an all-over design that I hoped would help put the book over. Thereafter I never failed to keep in mind advertising values, especially in the publicity use of type.

Two more brief items: Having designed a Thanksgiving *Bazaar* and a Christmas *Weekly* cover in two distinct styles—woodcut and modern, and having signed one Will H. and the other simply Bradley, and both designs appearing at virtually the same time, Mr. Abbey, owner of an important art collection, came to my studio in the Phoenix building and asked, "Are these two covers yours?" I said they were. He put his hand on my shoulder, like a father, and said, "In the future let the other artist be the Will H. and you be the Bradley." I never forgot this wise advice, and soon had an opportunity to use it. Mr. Phelps, founder of the Phelps Publishing Company, from whom Mr. Hearst later bought *Good Housekeeping* magazine, took a book from the shelves of his large library and opened it at his father's bookplate—"John Phelps, His Book." "There," he said, "is the title for your new magazine—Will Bradley, His Book." I dropped the Will. But I must use it now,

WILL BRADLEY.

### EDITOR'S NOTE:

*Will Bradley, who celebrated his eightieth birthday last July, now lives in South Pasadena. Although he was born in Boston, July 10, 1868, he moved to Ishpeming, Michigan when he was nine and began work as a printer's devil in a local shop when he was eleven. As a compositor and pressman at fifteen, he was made foreman of the shop, and two years later, in 1885, he journeyed to Chicago to get an art education.*

*His first posters for the Stone & Kimball Chap-Book were issued in 1892, the year he did covers for Harper's Bazaar, The Inland Printer and others. In 1893 he opened a studio in Chicago while his designs and posters won world-wide acclaim; his lettering was copied by type-founders, one of which called it "Bradley." In 1895 he went east and set up the "Wayside Press, at the Sign of the Dandelion" in Springfield, Mass., and when he was twenty-seven he began publishing his own magazine.*



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*During the next three decades Bradley's influence was great. He exhibited at the Boston Arts and Crafts, influenced the revival of Caslon type, and opened a design and art service in New York, specializing in bicycle catalogues. In 1904, his designs and promotion for The American Type Founders Company and the American Chap-Book set a typographic style that was widely used for years. Among his later achievements were writing and illustrating for Colliers, at which weekly he was art editor, and restyling numerous other magazines and newspapers, including The Christian Science Monitor, Century, Metropolitan, Pearson's, and Good Housekeeping.*

*Active in moving picture work, writing, directing, and producing, Bradley was later appointed supervising art director of the Hearst publications. In 1926 he restyled the Delineator and the Sunday magazine section of New York Herald Tribune; then, in 1928, he retired to take a well-earned vacation. In recent years he has spent most of his time in Southern California, where during the past few months he has again become active, pursuing his pleasure at Grant Dahlstrom's Castle Press in Pasadena. There he has designed and set several pieces of ephemera, Christmas cards, leaflets, and a forthcoming Keepsake for the Typophiles which contains his "step by step . . . with many a stumble" account of his career.*

## The Cuala Press, Dublin

BY ELLEN SHAFFER \*

THE FIRST THING that any booklover who visits Dublin wishes to see is the Book of Kells. I was no exception. However, the librarian of Trinity College was on holiday, and the manuscript was locked away in a vault. Fred Hanna, the Dublin bookseller, suggested that I might enjoy a visit to the Cuala Press; all that was necessary was to telephone Mrs. William Butler Yeats. Her first response to my telephoned inquiry was to ask hastily what number I was calling from. She explained that Dublin telephone operators usually cut one off and without the number she could not reestablish contact. Our call was un-interrupted, however, and I was instructed to "take a No. 12 bus at Nelson's Pillar to 46 Palmerston Road."

Palmerston Road has long rows of terraced lawns, separated by hedges, with steps which lead up to brick dwellings, all neat, attractive, and practically identical. No sign indicated the Cuala Press; No. 46 had an inconspicuous, well-polished brass plate with

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\* Ellen Shaffer, a graduate of U. C. L. A., since 1929 has been connected with Dawson's Bookshop for which she has travelled to Mexico, Canada and Europe to buy books. Miss Shaffer gives a course on the History of the Book in the U. C. L. A. Extension Division and she is now preparing a monograph on the Nuremberg Chronicle to be issued in 1949 by the Plantin Press.

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the name Yeats, and that was all. Mrs. Yeats, who has taken an active part in the press from the time it was founded by her sister-in-law, Elizabeth Corbet Yeats, forty-five years ago, and who, since the death of Miss Yeats has operated it, opened the door, her large friendly cat, who forms a self-constituted welcoming committee, at her heels. The press is in her home and before she showed it to us, she led us through long, shining hallways with deep staircases. The walls were hung with colorful embroidered pictures made by Miss Lily Yeats, another talented sister-in-law. I was later to see one of these embroidered pictures in the National Museum of Dublin where it finds a place as an outstanding example of a typically Irish art.

When Elizabeth Corbet Yeats founded her press, originally known as the Dun Emer Press, in 1903, her idea was to develop Irish arts and crafts, and emphasis was given to the embroidery as well as the press. Her organization later became known as the Cuala Industries—the press first used the name Cuala in 1908—and the press and the embroidery occupied separate departments.

When Mrs. Yeats took me into the room where the press is located, I felt the typically American reaction of amazement that the famous press of which I had heard so much was actually so small. It is an Albion hand press, which bears the date 1853, and it is capable of running off four octavo pages at a time.

Probably no other modern press has adhered more closely to the handicraft tradition than has the Cuala. When the prospectus of the first book that came from the press was issued, it stated: "Though many books are printed in Ireland, book printing as an art has been little practised here since the eighteenth century. The Dun Emer Press has been founded in the hope of reviving this beautiful craft. A good eighteenth century fount of type, which is not eccentric in form, or difficult to read, has been cast, and the paper has been made of linen rags without bleaching chemicals . . . the pages are printed at a handpress . . . and simplicity is aimed at in their composition."

Working at the press were two handsome, white-haired, rosy-cheeked women, Miss Esther Ryan and Miss Maire Gill. They have been with the press from its beginning and have been responsible for the actual printing. All of the books have been hand



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set in 14 point Caslon type and printed on hand-made paper, which is dampened before it receives its impression in the press. Their method of dampening is to interleave their paper with wet sheets of a poorer grade of paper suited to this use. At the present time they are delayed in the publication of a new book for lack of their particular kind of paper. No book has been issued since 1946 when *Stranger in Aran* appeared.

Adjoining the pressroom is a neat storage room holding all the available publications of the press, arranged in orderly piles. For general neatness the Cuala Press is outstanding, a fact which may be partly due to its all feminine staff, for the entire operation of the press has always been conducted by women.

According to Mrs. Yeats, the press has *published* 77 books thus far, 11 of them under the Dun Emer imprint and the rest of them under the name of the Cuala Press. Practically all of the books are octavos in blue or grey boards with natural linen backs. Most of the publications are Irish both in authorship and subject matter.

When Miss Yeats founded her press, she was immediately able to call upon distinguished talent to supply her with material, for one brother, Jack Yeats, was a noted artist, while another, William Butler Yeats, the poet, was the accepted leader of a movement to advance Irish culture. It was at his urging that Lady Gregory, Synge, AE, and others lent their pens to this movement, and all, including Yeats himself, have been contributors to the Cuala Press.

Besides the 77 *published* books, which have appeared in editions of from 200 to 500 copies each, the press has issued a number of books privately printed for their authors at the Cuala Press. Available records indicate that these have been in editions of from 50 to 75 copies each. Besides these, the press has also issued for authors booklets and pamphlets in very limited editions. One item with a Gaelic title, issued Christmas, 1922, was limited to three.

Another attractive product of the press is a series of 84 broadsides with their merry, frequently hand-colored pictures and their lilting verses which appeared from June, 1908 to May, 1915 and were assembled in three portfolios. These were later followed by "*Broadsides*, a collection of old and new songs with coloured illustrations and music" issued in an edition of 100 copies December, 1935 and "*Broadsides*, a collection of new Irish and English songs

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with coloured illustrations and music" which came out in an edition of 150 copies December, 1937.

When I visited the press, I was introduced to still another type of activity in which it engages, the printing of Irish Christmas cards and Irish pictures. The cards are folded, usually, after the manner of our cards and have a characteristic Irish scene with the accompanying text lettered by the artist. The pictures are generally small folio in size and likewise have an illustration and appropriate text. All illustrations are colored by hand, and an exhibit of the cards and pictures constitutes a gay Irish microcosm. Jack Yeats, Lady Glenavy, and Dorothy Blackham are among the artists thus represented. A Cuala Press picture well deserves a frame and a place on one's wall. The production of these pictures and cards has been carried on for years, and now, while they wait for paper for the next book, Miss Ryan and Miss Gill devote considerable time to it. I had been suprised to find only two women operating the press, as it had been my impression that a number of Irish girls had worked at the Cuala Press, and I was told that they had, as colorists. About 120 cards and over 100 pictures have been issued, and they in themselves form a collection that should not be overlooked.

Mrs. Yeats mentioned that representatives of *Life* magazine had called at 46 Palmerston Road not long before, so the story of the Cuala Press may receive national circulation in this country. For forty-five years it has maintained its original standards and remained a hand-operated press, manned, or should we say womanned, by its original printers, who have, under the capable guidance of first Elizabeth Yeats and then Mrs. William Butler Yeats, produced work of uniform typographical excellence. Its story deserves wide circulation.



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### California Caravan—"Dickens in Camp"

BY CARROLL D. HALL\*

A THREE-PAGE manuscript, written by Bret Harte on thin note paper with purple ink, is one of the original documents now touring the State in the Historical Caravan sponsored by the California Centennials Commission.

The manuscript is Harte's celebrated poem, *Dickens In Camp*, which was first published in the July 1870 issue of *The Overland Monthly*. With Mark Twain's first book, *The Celebrated Jumping Frog of Calaveras County*, it is exhibited on the "Life in the Mines" panel as a symbol of the literary interpretation of the panel's theme by writers of the period. Actually, of course, Harte and Twain came along a little after California's gold rush. But their names are now so closely linked with the era that the public has learned to look for them when the literature of the early mining days is concerned.

It is not supposed that all who visit the Historical Caravan will read the poem *Dickens In Camp*, the habits of museum visitors being what they are. To be sure, they are told that the poem was inspired by the death of Charles Dickens, but only by reading it may one appreciate the manner in which Bret Harte entwined "English oak and holly" with his "spray of Western pine." With "simple verses of tender pathos," as someone has described them, Harte shows the universal appeal of the English Master, and paints a picture of miners in a mood quite unfamiliar to those whose impressions of the gold-seekers is based on the conventional portrayals of them in lurid fiction, the radio and the movies.

A newspaper clipping, date unknown, tells of John H. Carmany, publisher of the *Overland* in Harte's time, sending the original manuscript to a James Horsburgh, Jr., in 1902. Carmany who was then living near Oakland, wrote to Horsburgh that Harte was "rusticating at San Rafael" when news of Dickens' death, June 9, 1870, reached him. The following Monday morn-

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\*Carroll D. Hall is Curator of Sutter's Fort Historical Museum. He and Aubrey Neisham were responsible for selecting and organizing the material for the Historical Caravan, now on an extended tour of the state.

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ing Harte came to the *Overland* office with the manuscript in his hand. "It was acknowledged the world over to be far and above all the best tribute to the famous author." When it appeared in the *Overland*, Harte's short story, "Mr. Thompson's Prodigal," was on the page opposite.

The poem is included in Harte's published works, and it has been printed separately, on occasion. An edition of 350 copies was printed by Edwin Grabhorn in 1922 for John Howell, San Francisco bookseller. The foreword by Frederick S. Myrtle asserts that the poem was Harte's masterpiece of verse, in the opinion of many, because of its "evident sincerity and depth of feeling."

Myrtle goes on to state that Harte was influenced early in life by Dickens; that Dickens admired certain of Harte's stories and invited him to contribute to *All The Year Round*; and that later, while on his way to a consulship in Germany, Harte went to England to visit Dickens' grave, to which he was taken by Joaquin Miller.

A facsimile of the manuscript of *Dickens In Camp* was published by The Book Club of California in 1923. The work of John Henry Nash, the printing of the facsimile is on three leaves, with a transcription of the poem on a fourth. The leaf size is 11¾ by 8½ inches. Title and text are within red rules, and Garamond roman and italic type are used on Van Gelder paper, which is bound in decorative paper boards. The edition was limited to 250 copies, printed as a gift to Club members.

Other examples of the popularity of *Dickens In Camp* among lovers of books and fine printing can be given. It was included in a short anthology entitled *Some Favorites*, printed for Mr. and Mrs. W. B. Bourne, Filoli (San Mateo County), by John Henry Nash in 1926. And as recently as December 1948, the poem appeared in *The Time Card*, publication of the Transportation Club of San Francisco, with the note that it was reproduced from a souvenir prepared for the Roxburghe Club of San Francisco by Edgar M. Kahn and printer Wallace Kibbee, in March 1944.

The original manuscript of this poem—"very hastily but very honestly written," as Harte remembered it—is now, as we have stated, in the mobile museum which is carrying California's story



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from the Mexican line to Oregon. It was loaned by Mills College Library, and was among the gifts to Mills College from the late Albert Bender, patron of the arts and lamented pillar of The Book Club of California.

### Elected to Membership

*The following have been elected to membership since the spring issue of the News-Letter:*

MEMBER	ADDRESS	SPONSOR
Mrs. Gregg Anderson	Los Angeles	Mrs. Elizabeth Downs
Wallace E. Breuner	Piedmont	Frank H. Pierce
Harry F. Bruning	Palo Alto	George L. Harding
H. Brooke Clyde	San Francisco	John A. Sutro
Mrs. Marie C. de Dampierre	San Francisco	Miss Constance Spencer
Charles Dunne	Norman, Okla.	J. L. Rader
Miss Margaret Esherick	Philadelphia, Pa.	David Magee
Lewis Ferbrache	San Francisco	David Magee
H. C. Gardner	Fresno	Robert H. Edgerton
Grahame Hardy	Oakland	Harold Holmes
Fridolf Johnson	Hollywood	James W. Elliott
Donald E. Killian	San Francisco	Harold N. Seeger
Joseph Martin, Jr.	San Francisco	Mrs. Selah Chamberlain
Miss Virginia Mabey	Pittsburg, Cal.	Mrs. Carrie C. Autrey
Miss Anne Ethelyn Markley	Berkeley	Miss Edith M. Coulter
Leiland Nelson	Berkeley	Frank H. Pierce
Rodman W. Paul	Pasadena	Mrs. Elizabeth Downs
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Miss Vina Redman	Watsonville	Mrs. Bullitt Collins
Walter Schroeder	San Francisco	B. E. Watters
Carl Swanson	Cleveland, Ohio	Glen Dawson
Justin G. Turner	Los Angeles	Mrs. Elizabeth Downs
Thomas E. Tryon	San Francisco	George L. Harding
E. V. Van Amringe	Altadena	Charles Yale
Potter Van Court	Berkeley	Oscar Lewis
Frans Verdoorn	Waltham, Mass.	Mrs. Elizabeth Downs
Frank A. Whiteley	Palo Alto	Joseph Henry Jackson
Robert D. Zelinsky	San Francisco	Harold L. Zellerbach
Los Angeles County Museum	Los Angeles	Mrs. Elizabeth Downs
University of Kentucky Library	Lexington, Ky.	Mrs. Elizabeth Downs
Univ. of Oklahoma Library	Norman, Okla.	Mrs. Elizabeth Downs
Yale Library Associates of	San Francisco	Mrs. John I. Walter

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## ☞ Membership Increased

To accommodate numerous applicants for membership, the roll was recently increased from 600 to 750. This made possible the election of all on the waiting list and left openings for others interested in the Club and its publications. If you have friends who would enjoy sharing in the Club's activities, it is recommended that you communicate promptly with the Secretary before membership again reaches the allowable maximum.

The enclosed leaflet with application blank is for your convenience. Or, if you prefer that the Secretary mail applications direct, please send in names of prospects on the enclosed postal. On election, new members will receive all parts of the current keepsake series, *California Clipper Cards*, published to date, in order that their sets may be complete.

## ☞ News of Club Publications

### THE MINERS' OWN BOOK

BY THE TIME this number of the News-Letter reaches members they will have received the announcement of the Club's Spring publication, *The Miners' Own Book*. Originally published by Hutchings and Rosenfield in 1858, the first edition contained illustrations of the various modes of mining in California by the artist, Charles C. Nahl. These twenty-four drawings have been reproduced as have the accompanying advertising pages. Rodman W. Paul, author of the recent successful work *California Gold*, has written the informative introduction.

The book is designed and printed by the Greenwood Press in an edition of 500 copies. The Publication Committee anticipates a heavy demand for this Gold Rush item and is limiting orders to two copies per member. The price is \$4.50 plus sales tax in California.

### WYNKYN DE WORDE LEAF BOOK

HAVING BEEN fortunate enough to obtain an incomplete copy of Wynkyn de Worde's *The Golden Legend* containing some 350 leaves in prime condition, the Club is planning to publish a de Worde "leaf book" on or about the end of June. The second English printer, who learned his trade under William Caxton and, on the latter's death, succeeded to his shop, Wynkyn de Worde made notable contributions to the new craft, and we are happy to offer members this opportunity to own an example of his work. All the details have not been worked out, but this much can be announced: the price will be \$10.00 per copy; Robert Grabhorn is writing the text, and the book will be designed



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and printed at the Grabhorn Press. Further information, together with an order-card, will be sent members about June 1.

### GREGORY'S GUIDE FOR CALIFORNIA TRAVELLERS

FOLLOWING a program adopted by the Club of reissuing during the centennial years material relating to California's past, a second publication scheduled for appearance in mid-summer is an edition of a rare pamphlet entitled, *Gregory's Guide for California Travellers via the Isthmus of Panama*. Printed in New York in 1850 for Joseph W. Gregory, the booklet was used by him as a means of advertising his spectacular Company. From 1850 to 1853 the business of carrying insured consignments of gold dust was in the hands of several competitive companies and Gregory claimed to have connections not only with the mining camps but with New York, Liverpool and China.

Members will later receive a detailed announcement of the Club's edition of the *Guide*. It is being designed and printed by Albert Sperisen at the Black Vine Press, and it will include a contemporary map of the Isthmus route, and illustrations appropriate to the text.

### CHRISTMAS BOOK OF 1949

PLANS are being made for a handsome Christmas book. Details of content, format and design will appear in the Fall number of the *News-Letter*.

## Annual Meeting

GEORGE L. HARDING was elected president of The Book Club of California at the annual meeting held March 24. Other officers and directors elected are listed on page 50. At the recommendation of the Nominating Committee, Edgar Waite was elected to fill the place of Earle V. Weller who resigned after serving several terms. Also, on the Committee's recommendation, the Board was increased from eleven to twelve members and Carroll T. Harris was elected to fill the new opening. He will serve as the Club's treasurer. Nominating Committee members were Lee L. Stoppie, chairman, Mrs. Daniel Volkmann, and Lewis Allen.

## Miscellany

APOLOGIA—We have had many, many letters from members concerned about not receiving two parts of the last Keepsake series, "Letters of the Gold Rush." And, believe us, your Keepsake Editor has been just as concerned. There was a time last year when your editor felt reasonably sure that the Keepsakes would more or less meet their schedules. But somehow, one of the printers (December issue, Number 12) led him on with beguiling vague promises. In December the printer assured us that the type was up—and that with a small "break" he would have it off soon for us . . . Now, it is May, five months later, and after repeated letters, long distance 'phone calls and cables, we have been forced to take the job from him and ask another printer to finish it.

## The Book Club of California

We are most embarrassed at this delay—but more, that we held up Mr. Ward Ritchie's Keepsake Number 5 which was ready for delivery in November. Mea culpa . . . mea culpa . . . mea culpa. (Numbers 5 and 12 will be in the mail in June.)—Keepsake Editor.

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IN HIS EXCELLENT ARTICLE, "Literary Echoes in California Place Names," in the Spring issue, Erwin G. Gudde noted that the village of Ivanhoe, in Tulare County, was named after Scott's hero. Gudde went on to state that "the place had once been known by the less romantic name of Klink, a name which owed its origin to the clinkers dumped there by the railroad engineers." This brought forth a plaintive note from a reader. "When the Southern Pacific Company built the eastside branch along the foothills," he writes, "one station was named after the company's auditor, George T. Klink . . . It should be noted that this line was built through a rather unsettled section. When the transportation brought vineyards and orchards, the growing population cared naught for the simple name of Klink and wanted to change it to Grosvenor Arms, but eventually compromised on the romantic Ivanhoe. The 'Disinherited Knight' would hate cultivating a lemon grove!" The writer of the above note? Our old-time member—George T. Klink.

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"ACE HIGH" and THE FIFTY BOOKS SHOW: 1949. "Two big books and a portfolio are the prima donnas of the show," states Edna Beilenson in her review of the current Fifty Books of the Year exhibit in the *Publishers' Weekly*. "The first big book is a Grabhorn book called *Ace High, The 'Frisco Detective or, The Girl Sport's Double Game*. It is 8½ x 12¼ inches, and every inch pure gold. It has a title page done in Corvinus and Beton open that looks like the Frisco Barbary Coast, or a reasonable facsimile thereof. Its illustrations are silhouettes printed in black and red from linoleum blocks; and its binding design is an all-over pattern of playing-card pips. *Ace High* is lively, amusing and typographically successful. I wish I'd designed it myself!"

Edna Beilenson visited Los Angeles and San Francisco printers and bookmen last month, making one of her rare appearances in these parts. Members may recall that Mrs. Beilenson joined her husband, Peter Beilenson, at the Peter Pauper Press in 1930. Like him, she is a practical printer and designer. The Peter Pauper imprint was used first in 1928; since then the Beilensons' typographic skill has been responsible for a great number of handsome books, many of which have been included in the "Fifty Books of the Year"

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THOMAS COBDEN-SANDERSON (1840-1922), the founder of the Doves Press at Hammersmith, England, was honored recently at a Sotheby's auction when thirty-two of his exquisitely printed books fetched \$3336. The collection comprised the greater part of the books produced by the press, and each was inscribed by Cobden-Sanderson as a presentation to his wife. The beautiful *Milton Paradise Lost*, printed in 1902-3, went for \$480.



## Quarterly News-Letter

"APPARENTLY UNIQUE CALIFORNIA ITEM:" Henry Stevens, Son & Stiles of London, 16 East 46th Street, N. Y. lists the following item in a recent catalog: (CALIFORNIA) On the ambitious projects of Russia in regard to North West America, with particular reference to New Albion and New California; an Appeal to the Government, the Legislature, and the People of Great Britain. By an Englishman. London, F. Shober, Junior, 1830. Title and pages 1-70, full morocco. Fine copy. \$725.00

The Union Catalogue does not locate a copy of this in America. There is no copy in the British Museum, nor can we trace it in any bibliography. We have never seen or heard of another copy and it is apparently quite unknown.

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MISS WINIFRED MYER of Myer's Bookstore, London, and vice president of the International Antiquarian Booksellers' Association, was a recent visitor to the coast and spoke at meetings of both California chapters of the National Society of Autograph Collectors. The Southern California chapter met at Zeitlin's Book Shop where Book Club Member Justin G. Turner, director of the Autograph Society, also spoke. San Francisco collectors met at John Howell's Bookshop with Club Member Lewis Ferbrache acting as secretary.

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LEONARDO DA VINCI material from the Elmer Belt Library of Vinciana will be exhibited June 1 through July 15 at the Los Angeles County Museum. For the Fall issue of the *News-Letter*, Dr. Belt is completing a fascinating article on the books which comprised Leonardo's personal library.

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THE ROUNCE & COFFIN CLUB's exhibition, "Western Books, 1949" will be shown as follows during June, July and August: May 31-June 22 California State Library, Sacramento; June 28-July 15 University of Washington, Seattle; July 19-August 5 University of Oregon, Eugene; August 10-31 Tacoma Public Library. The show, comprised of 55 titles, is an annual selection to display the best work representative of the problems and conditions peculiar to the production of books in the western states.

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BOOK CLUB MEMBER Jean Hersholt's noted collection of first editions of Hans Christian Andersen will eventually become the property of the Library of Congress. Library officials expressed themselves as being gratified "beyond words."

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"NEW ENGLAND BOOKS 1944-48" is being exhibited during June at the Los Angeles Public Library. Sponsored by the Bookbuilders Workshop of Boston and arranged and prepared by the Rounce & Coffin Club, this is the first West Coast showing of the collection of forty-one examples of fine bookmaking from the New England states.

## The Book Club of California

THE ROWFANT CLUB of Cleveland, composed of book collectors and book lovers, have issued a pamphlet pointing out the history and purposes of the club. It was founded in 1892 with the object, "primarily, for the critical study of books in their various capacities to please the mind of man; and secondarily, for the publication from time to time of privately printed editions of books for its members." The name "Rowfant" was taken from the home in England of Frederick Locker-Lampson, the leading association book collector of his day. He was a close friend of Paul Lemperly, himself a leading association collector in America, at whose suggestion the name was adopted.


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COLLECTORS of Far-Western Americana have exhibited a consistently romantic interest in Jenny Lind, in spite of the fact that she never crossed the Rockies. Perhaps Virginia City folklore has fanned the flame of her mythical Nevada appearances. At any rate, in 1850 the New York Fire Department presented the famous singer with a set of J. J. Audubon's *The Birds of America*, seven volumes, 1840-44. The other day at Sotheby's, this set brought \$1280.

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RECENTLY in the mail are interesting catalogues from two venerable California Book Shops: Dawson (L.A.) emphasizes illustrated books, books about books, and noted presses; John Howell (S.F.) features California and the West.

### THE WELLS FARGO HISTORY ROOM

located in the Bank's building at 30 Montgomery Street, contains relics of pony-express and covered-wagon days; an original Hangtown stagecoach; early western franks and postmarks, firearms, pictures, and documents.  Open to visitors 10 to 3 daily, 10 to 12 Saturdays.

WELLS FARGO BANK & UNION TRUST CO.

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## Quarterly News-Letter

AT THE PARKE-BERNET GALLERIES in New York, the notable Frank Capra library was disposed at moderate prices: a first edition of Dante's *Divine Comedy*, printed in 1472, was sold for \$9,000; a first edition of parts of *The Canterbury Tales*, dated 1478 and one of the earliest books printed in England, brought \$4,000; a first English edition of Boccaccio's *Decameron* went for \$1,950. According to an INS release from Hollywood, Capra stated that he had "gotten so much out of these books that I want to pass them along to other people." He said that he had spent \$150,000 collecting his library during the last twenty years. In typical Hollywood patter, the INS reporter goes on to say: "Capra, currently putting Bing Crosby through his paces in a flicker entitled *Riding High*, completely baffled his buddies when he announced that he was getting rid of his priceless tomes."

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"COAST TO COAST in thirty hours," states a note in the Library of Congress *Information Bulletin*. "A copy of *Ace High* by C. E. Tripp published by The Book Club of California in San Francisco was ordered from the publisher by telegram at 10 a.m. on March 16. The book, sent by Air Parcel Post, Special Delivery, arrived in the Order Division at 4 p.m. the following day. The book is one of the winning entries in the 'Fifty Books of the Year' exhibit."

*Ace High* was also included by the Rounce & Coffin Club of Los Angeles as one of the "Western Books, 1949;" judges ranked it in the highest group.

### *For Collectors of Americana . . .*

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN  
Edited by Max Farrand. The first authoritative  
edition of Franklin's autobiography. Published in  
co-operation with the Huntington Library. \$2.50

BENJAMIN FRANKLIN'S MEMOIRS  
Edited by Max Farrand. Parallel four-text edition.  
Published in co-operation with the Huntington  
Library. \$12.50

CALIFORNIA PLACE NAMES  
*A Geographical Dictionary*. By Erwin G. Gudde.  
\$10.00

*At your bookstore*

UNIVERSITY OF CALIFORNIA PRESS

## The Book Club of California

THE WESTGATE PRESS, 1537 Webster Street, Oakland, has just issued an attractive little book, *John Henry Nash: Printer*, being an informal reminiscence of the renowned San Francisco typographer by his long-time associate Joseph Fauntleroy. The book, printed in the well-known Nash style and on paper bearing his watermark, was done as a tribute to the memory of John Henry Nash by Alfred and Lawton Kennedy and Mr. Fauntleroy.

DAWSON'S BOOK SHOP, 627 South Grand Ave., Los Angeles, has just issued two attractive little items, both printed in small editions and modestly priced at \$1.50 each. One is *The Aitken Bible, An Original Leaf*, with an introduction by Edgar J. Goodspeed, printed at the private press of Muir Dawson. The other, printed by W. M. Cheney, with decorations by Louise Ashcraft, is *Santa Fe Trail and the Far West*, reprinted from "Niles' National Register" of December 4, 1841, with a note by Dale L. Morgan.

IN THE EDWARD MORRILL & SON latest catalog, issued from Cambridge, Mass., appears this Will Bradley item: "*Bradley, His Book*. A prospectus of a magazine to be published in April (1896) and thereafter to appear monthly; a magazine of interesting reading interspersed with various bits of art."

### NEWBEGIN'S BOOK SHOP

358 POST STREET

Opposite Union Square (Established 1889) Phone DOuglas 2-2808

#### NEW IMPORTANT BOOKS

##### FIRST EDITIONS

VINES IN THE SUN, A Journey Through the California Vineyards by Idwal Jones. Drawings by Albert J. Camille. \$3.50  
GUMP'S TREASURE TRADE by Carol Green Wilson. A story of San Francisco and Gump's, a Treasure House of Art. \$5.00  
SAN FRANCISCO AND ROBERT LOUIS STEVENSON by Anne Roller Issler. This new important book of a lonely man in San Francisco and Monterey in 1879 and 1880. \$3.50

##### FIRST EDITIONS

GOLD RUSH ALBUM, Edited by Joseph Henry Jackson. 352 authentic pictures and an accompanying text recreate Gold Rush era in California. \$10.00  
THE SPECTACULAR SAN FRANCISCANS by Julia Cooley Altrocchi. Highlights of San Francisco Social History. \$4.50  
GOLDEN DOORWAY TO TIBET by Nicol Smith. Travel in troubled India and fascinating Tibet. With excellent photographs by Loren Tutell. \$3.75

.....*Vines in the Sun*  
.....*Gold Rush Album*  
.....*Golden Doorway to Tibet*

.....*Gump's Treasure Trade*  
.....*The Spectacular San Franciscans*  
.....*San Francisco & Robert Louis Stevenson*

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## Quarterly News-Letter

FARRAR, STRAUS & COMPANY of New York announce publication of *Four Centuries of Fine Printing* by Stanley Morison. This volume by one of the world's foremost authorities on printing and typography, contains 272 full-page reproductions of examples of fine printing from 1500 to the present, 64 pages of text, and a complete index. This is a revised edition in smaller format of Morison's famous book published in England in folio some twenty years ago and now practically unprocurable. The price is \$7.50.

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COLUMBIA UNIVERSITY PRESS has just reissued, in one thick volume, *Gold Rush, the Journals, Drawings, and Other Papers of J. Goldsborough Bruff*, commonly known as the Bruff Diary. This replaces the two-volume edition published several years ago and now hard to come by.

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THE SOCIETY OF CALIFORNIA PIONEERS has just issued Volume I, Number 1 of a *Quarterly Letter*. It is planned to distribute this four-page printed folder to their members regularly to inform them of the Society's activities and news of historical interest.

*Material of all kinds relating to*  
**California and the West**

*Purchased & Sold*

BOOKS, PAMPHLETS, MAPS, PRINTS  
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## The Book Club of California

THREE RECENTLY CHOSEN officers of the Grolier Club of New York are Book Club of California members: Frederick B. Adams, Jr. was named president, and Frank Altschul and Thomas W. Streeter were elected to the Council.

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"THE PLAYGROUND," a play in verse by James Broughton, has just been printed and published by a new San Francisco printer, The Centaur Press. Kermit Sheets is the owner and designer.

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IN THE current issue of *The New Colophon* appears the Oscar Lewis article "Grabhornana," in which new material and a new appraisal has been added to the growing bibliographical history of The Grabhorn Press.

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SPECIALIZING in imported books, Samuel J. Hume announces the opening of a new book store, at The Sign of the Palindrome, Berkeley, California.

*Whatever your collecting interests, you will  
enjoy browsing through our tremendous stock  
of new, rare, and out-of-print books.*

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